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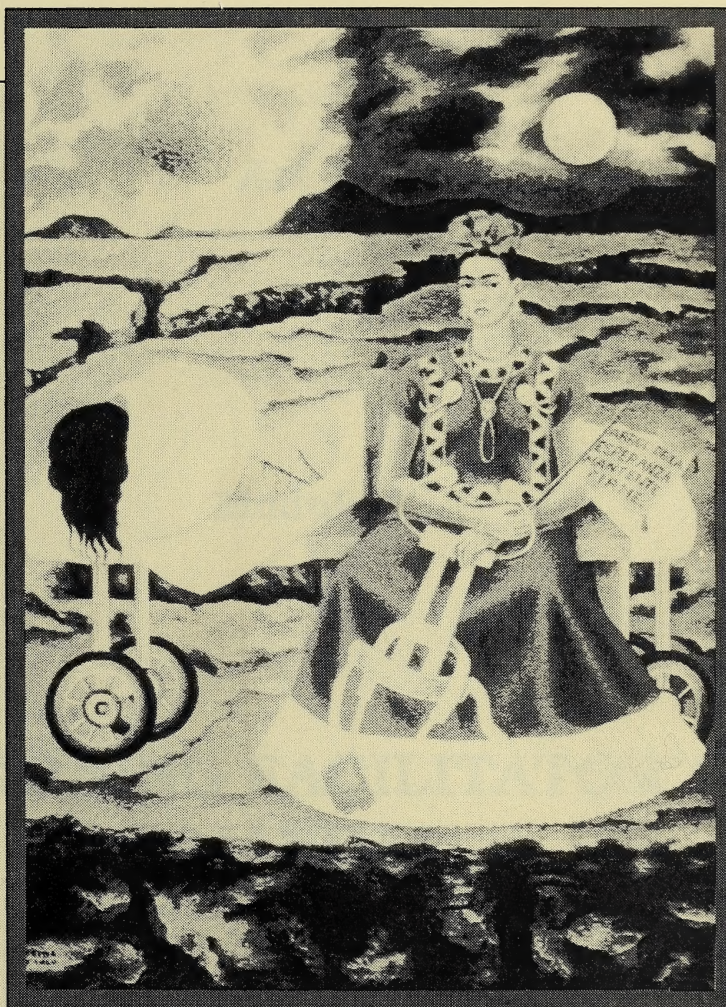
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ART 11

Learning Facilitator's Manual

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Interpreting and Responding to Art

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**Distance
Learning**

Alberta
EDUCATION

Art 11

Module 7

LEARNING FACILITATOR'S MANUAL



**Distance
Learning**

Alberta
EDUCATION

Note

This Art Learning Facilitator's Manual contains answers to teacher-assessed assignments and the final test; therefore, it should be kept secure by the teacher. Students should not have access to these assignments or the final test until they are assigned in a supervised situation. The answers should be stored securely by the teacher at all times.

ACKNOWLEDGEMENTS

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PRINTING: Peter Gurnett, LRDC

Art 11
Learning Facilitator's Manual
Module 7
Interpreting and Responding to Art
Alberta Distance Learning Centre
ISBN No. 0-7741-0330-2

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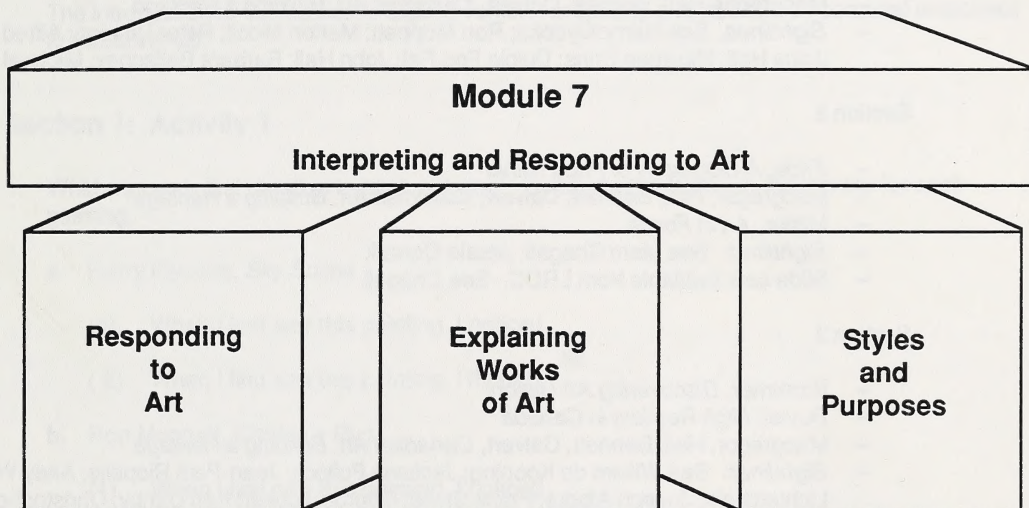
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OVERVIEW

In Module 7 students will learn how to analyse their own response to art. Realizing the impact of art on their own ideas and emotions will help them realize the skills needed to interpret works of art.

Contemporary artworks will provide examples of many different styles and purposes.



Module 7 is made of 3 interrelated sections.

Evaluation

The student's mark in this module will be determined by the amount of work completed in the Assignment Booklet. The student must complete all assignments. In this module the student is expected to complete three section assignments. The assignment breakdown is as follows:

Section 1	25%
Section 2	35%
Section 3	40%
Total	100%

List of Resources

More information relating to, or enriching to, the activities in this module may be found in the following resources.

Section 1

- Baker, *Artists of Alberta*
- Bennett and Hall, *Discovering Canadian Art, Learning the Language*
- Macgregor, Hall, Bennett, Calvert, *Canadian Art, Building a Heritage*
- *Sightlines*. See Harry Kiyooka; Ron Moppett; Marion Nicoll; Peter Deacon; Alfred Pellán; Joice Hall; Maureen Enns; Dulcie Foo Fat; John Hall; Barbara Ballachey; Michael Besant

Section 2

- *Frida, A Biography of Frida Kahlo*
- Macgregor, Hall, Bennett, Calvert, *Canadian Art, Building a Heritage*
- Mittler, *Art in Focus*
- *Sightlines*. See Marc Chagall; Jessie Oonark
- Slide sets available from LRDC. See Chagall

Section 3

- Brommer, *Discovering Art History*
- Duvall, *High Realism in Canada*
- Macgregor, Hall, Bennett, Calvert, *Canadian Art, Building a Heritage*
- *Sightlines*. See Willem de Kooning; Jackson Pollock; Jean-Paul Riopelle; Andy Warhol; Roy Lichtenstein; Joseph Albers; Frank Stella; George Tooker; Ken Danby; Christopher Pratt; Judy Chicago; Claes Oldenburg
- Slide sets available from LRDC. See de Kooning; Warhol; Albers; Segal; Oldenburg

Section 1: Responding to Art

Main concepts involved

- understanding the effect of personal experiences on responses to artwork
- applying critical techniques to analysis of works of art

Concept introduction possibilities

The introduction to this section is a good vehicle for starting a discussion on personal responses to visual stimuli.

Section 1: Activity 1

1. What was your first reaction to each painting? Complete the following statements for each painting.
 - a. Harry Kiyooka, *Sky Scape*
 - (1) When I first saw this painting, I noticed
 - (2) When I first saw this painting, I thought
 - b. Ron Moppett, *Cutting a Rug*
 - (1) When I first saw this painting, I noticed
 - (2) When I first saw this painting, I thought
 - c. Marion Nicoll, *Long Prairie Winter*
 - (1) When I first saw this painting, I noticed
 - (2) When I first saw this painting, I thought
 - d. Peter Deacon, *Aberation 4-5*
 - (1) When I first saw this painting, I noticed
 - (2) When I first saw this painting, I thought
2. Look over what you have written for each painting. Now, can you write a conclusion about your first response to these works as a group?

3. From the four paintings (Kiyooka, *Sky Scape*; Moppett's, *Cutting a Rug*; Nicoll, *Long Prairie Winter*; Deacon, *Aberation 4-5*) select the painting you like the best and answer the following questions:

Title of painting: _____

Artist: _____

- How has the artist used colour in this painting? (Review Module 5, Section 2)
- How has the artist used design elements in this painting? (Review Module 5, Section 3)
- What elements in the work help you recognize the painting as a contemporary work?
- Write the title of the work here:

How does this title help you to interpret the painting?

- If you could own this work, where would you like to hang it and why would you choose that place?
 - Three of these paintings were purchased by the Alberta Art Foundation as part of its permanent collection. The goal of the Alberta Art Foundation is to build representative collections of the best of Alberta art. Which of the three paintings from the Alberta Art Foundation do you like best? Why do you think the painting you selected was chosen as part of such a collection?
4. From these four paintings, select the painting you like the least.

Title: _____

Artist: _____

Can you explain why you dislike this painting?

Responses to questions 1, 2, 3, and 4 will be personal, answers will vary.

5. Do you think it is possible to dislike a work of art, yet judge the work to be good art? Explain your answer using the four paintings you have considered in this activity as examples.

Yes. It is possible to dislike a work because it is unfamiliar, the subject seems strange, you have no association with the subject, you do not care for the colours, you do not understand what the work is about.

You can judge the work to be good art even though you dislike it by applying your knowledge of the elements and principles of design to the work in order to decide whether or not the artist has been successful in organizing and presenting the image.

Section 1: Activity 2

The English title of this work is *Blossoming*.

1. Look again at the painting *Floraison* or *Blossoming* by Alfred Pellán. Consider the title carefully. What images do you associate with the word blossoming? List at least three ideas that the title gives you. *Images will be personal, the following are some possibilities:*

- growing
- opening
- budding
- expanding
- enlarging
- revealing new details

2. What shapes, line directions, and textures does the artist use to share his idea of blossoming? List as many of the details as you can see.

Details you can see include the following:

- Variety of shapes: circles, oval, triangles, dots, rectangles, organic or free-flowing shapes
- Variety of lines: horizontal, diagonal, vertical, curved, thick, thin
- Variety of textures: smooth, rough

3. Try to scan or “read” the painting from the bottom to the top, then from left to right. Try to follow a line, a colour, or shape from edge to edge. Did any part of the arrangement of shapes, lines, or colours surprise you? Identify these surprises.

Response will be personal; answers will vary.

4. Make a judgement about this work. *Floraison* (*Blossoming*) is owned by the Government of Canada. The painting hangs in the National Gallery. Why do you think this work was chosen? (Review Modules 4-5 to help you answer this question.)

Answers will vary. Make sure you make specific reference to details in the work and that you apply your knowledge of the elements and principles of design you learned in previous modules.

Section 1: Activity 3

1. What was your first response to these paintings? Write your first thought and your first feeling. Can you think of any reason why you thought/felt this way about this painting?

- a. Joice Hall, *Celebration Landscape #9 – Mushroom Garden*
- b. Maureen Enns, *Flower Box*
- c. Dulcie Foo Fat, *Red Rock Canyon*

Answers will vary; students should give reasons for their response.

2. Read over what you have written to describe your thoughts and feelings about these paintings. Can you draw a conclusion about your response to representational works?

Answers will vary.

3. As a reward for doing so well in this course, imagine that you will be given one of the paintings you have considered in this activity. The only condition you must meet to receive your painting is that you give reasons for your choice. Your reasons must show a basic knowledge of the significance of the work and of the design principles used.

Your answer should include specific reference to lines, shapes, colours, textures; to balance, harmony, rhythm, movement, dominance, pattern, etc.

Section 1: Follow-Up Activities

Extra Help

1. What do you see in each painting?

- a. John Hall, *Perfume Bottle*

Answers will vary, but could include the following:

- dark brownish background
- round yellow shape
- round shape of bottle top
- orange panels of bottle side
- triangle shapes for reflections in the bottle

- b. Barbara Ballachey, *Land Forms*

Answers will vary, but could include the following:

- two sketched rectangles
- blue-brown horizontal shapes
- curved lines
- diagonal lines
- some darker shadow shapes

2. What meanings do you think John Hall added to the *Perfume Bottle*?

*John Hall made **Perfume Bottle** mysterious by choosing an unusual point of view.*

3. What interpretation do you think Barbara Ballachey gave *Land Forms*?

Answer will vary, but might include

- The artist interprets land forms as rhythmic horizontal shapes.
- The artist interprets landscape as softly moulded horizontal forms.
- The artist interprets landscape as simple shapes and lines.

4. What meanings do you attach to these paintings? List several things in the paintings that produce these meanings for you.

a. *Perfume Bottle*

b. *Land Forms*

Responses will be personal; answers will vary.

Enrichment

1. You have received a birthday card telling you that a painting, *White Door*, will be delivered tomorrow. Do you need to know anything more about the work before you try to imagine what it will look like? Write a description of the painting you imagine.

Responses will be personal; answers will vary.

2. What are the major differences between the actual painting and the painting you imagined?

Answers will vary.

3. As added enrichment and if *Sightlines* is available to you, look up the artist, Derek Besant, in *Sightlines* (16992, 13083, 15526, 15528, 13082, 15529). Can you make a decision about the way this artist works?

This artist, Derek Besant, takes close-up details of everyday ordinary things such as corners of rooms, escalators, or windows, chooses an unusual point of view and makes these things mysterious.

4. How does this artist use the title *White Door*? Is the title used as a description or as a symbol? Explain.

The title is used as a symbol because the painting does not give us information about a white door, but suggests instead a mysterious inside space.

Section 1: Assignment

As a reward for completing this section, you will be given one of the artworks you have studied. The one requirement is that you can explain your preference by analysing your response to the work and by making a judgement about the work that reflects your knowledge of art.

You may wish to address some of the following points when answering:

- the artist's choice and treatment of the subject (Is the painting realistic, abstract, Pop Art, etc.?)
- the artist's interpretation of the subject
- the relationship of the title to the work
- the artist's use of line, shape, colour, texture, form
- the artist's organization of the work (rhythm, movement, choice of colour)

Answers will vary. Students' explanations should show a basic knowledge of the significance of the work chosen and of the design principles used.

Section 2: Explaining Works of Art

Main concepts involved

- recognizing influences on the ability to interpret and to appreciate artworks
- realizing personal meanings in an artist's work affects interpretation
- understanding the meaning or power of an artwork can be found in its culture

Concept introduction possibilities

Use two or three artworks from different cultures, and have students respond to these artworks. After recording some of their initial responses, discuss why students reacted the way they did. Use Illustration 113 to explain why some responses may have been the way they were.

Section 2: Activity 1

1. Think about all the images that you found particularly interesting, exciting, or powerful that you have seen in this course. Concentrate on remembering one of these images. Perhaps it is an image that you have shown to a friend or family member because you wanted to share it with someone. Make a rough sketch using general shapes, and add some details. Label colours that you remember. Can you remember the title? The artist's name? Include them if you do.

You may look up the artwork if you want to refresh your memory about certain details. Write a paragraph and share your feelings and ideas about this particular work of art. Why is it meaningful to you? Be sure to write the title of the work and the name of the artist at the top of your paragraph.

2. Consider the subject matter in your selected work. Identify places in your community, homes, schools, businesses, where you have seen
 - a. artworks with similar subject matters
 - b. the subject matter in real life
 - c. the subject of the work in your imagination
3. Is your preference for the subject matter influenced by your having seen similar images? Why or Why not?
4. The different cultural groups to which you belong value different things and ideas. Is there a story, a political comment, a religious theme, or some social relationship in your chosen artwork that is also important to the people that are important to you? What subject matter in this work makes you feel closer to a group of people that you care about? Is your selection in harmony with, or in contrast to, your family, friends, and/or community? Do you think they would like the images that you like? Write a paragraph describing the relationship of your artwork to the values of your friends or family.

5. Consider the lines, shapes, textures, colours, and spaces in your chosen artwork. Look for rhythm or repetition, a sense of stillness or movement. You are looking at the visual elements and principles in your artwork.
 - a. What kinds of patterns and colours do you find in your home and community environment? Describe what impresses you in your visual environment.
 - b. Do you think that you prefer your selected artwork because it represents familiar patterns, lines, colours, or because it represents a very different use of these visual parts? Why is this so?
6. Another influence on your preferences in art is that you have learned something new or exciting about that particular artwork. Describe what you learned when you studied this artwork that made the art more important, more meaningful to you?
7. **Our familiarity with subject matter, our identification with the subject matter, our recognition of the use of visual parts, and the amount of information we possess about the work influences our perception of an artwork as being powerful or weak.**

Is this statement true or false? Use examples from personal experiences in this activity to explain why you think this statement is true or false.

All responses in Activity 1 will be personal. Answers will vary depending on the choice of artwork and on personal experiences.

Section 2: Activity 2

1. Carefully study picture 208, Marc Chagall, *Birthday*, in your *Art 11 Booklet of Reproductions*, then answer the following questions.
 - a. Could these two people really float? What is Chagall telling us in this painting?

No. People cannot float in space. Chagall might be telling us about the close relationship between two people.
 - b. Chagall is showing a personal view of his inner world. Do you need the title to help you know his experience? Does the work suggest enough of his feelings? Describe the clues that helped you to know about his feelings.

Yes, the title helps to focus on the special experience the artist is interpreting. The clues might be

- *floating figures*
- *the faces coming together as if to kiss*
- *the bright flowers*
- *the details of the room suggesting a meal and sharing*

- c. Is this view of Chagall's emotional work so personal that you cannot understand or feel it? Why or why not?

You may answer "yes" or "no." In either case your answer should be supported with specific details from the painting.

2. Carefully study picture 209, Frida Kahlo, *Tree of Hope*, in your *Art 11 Booklet of Reproductions*. Describe your first impressions of the image using single words, and short phrases.

Answers will vary.

3. Kahlo was a passionate human being whose artworks were a direct and powerful expression of her own life experiences. In 1925, when Frida Kahlo was eighteen years old, a train crushed the bus in which she was riding. Over a period of twenty-nine years from 1925 to 1954, she had thirty-two major operations on her spine and right foot. As she said, "I am not sick. I am broken."

Several things in this painting are in sets of two: sun/moon; grave/trench; two back braces (one on, the other carried.) These may stand as symbols: life/death; freedom/imprisonment; hope/despair. One seated Frida is watching over the other unconscious Frida, providing protection and care.

Which one is the real Frida? Or are both? Explain your answer.

Answers will vary. The following is a possibility: I think both are the real Frida. The figures show two parts of a personality.

4. Frida Kahlo had many devoted friends throughout North America. Culturally, Kahlo was intensely proud of her Mexican heritage (as we see by her clothing.) Artistically, she created many paintings – mostly about her life – and had several shows during her lifetime. *The Tree of Hope* was the painting she used to conclude her last show, at the age of forty-seven. In the painting, one Frida carries a banner that reads (in English) "Tree of Hope, Stand Firm." This statement was her motto in life.

- a. Who or what is the "Tree of Hope" to Frida? What in this picture suggests where she gets her strength to hope?

The "Tree of Hope" seems to be Frida's idea of herself. Her strength seems to come from within the figure on the right.

- b. Neither of Kahlo's figures are standing, so what does Kahlo mean by "Tree of Hope, Stand Firm?"

"Tree of Hope, Stand Firm" may mean to have courage, be strong.

5. Unlike Chagall's painting, Kahlo's work is disturbing. Her accident caused her much pain and suffering. Kahlo investigates her personal responses to her situation, her own sense of reality.

- a. Can you as a viewer feel, understand, or "take on" the way Frida Kahlo approached her reality? Why or why not? Was there any idea or feeling that you gained by studying this picture of her inner life?

A viewer can respond sympathetically to Frida Kahlo's work. Each viewer will have a different experience depending on the viewer's background.

- b. Discuss how you, as a viewer, can grasp through her art, Frida Kahlo's view of her life as having significance or meaning.

Answers will vary.

Section 2: Activity 3

1. Symbols stand in for something not present. In our contemporary culture, stories, songs, and myths, can be symbolized by the characteristics of certain birds. For example, the bird shown in Illustration 135 is the phoenix, a legendary bird who lived 500 years, burned itself to death, then renewed itself from the ashes. This bird has become a symbol of resurrection. What could the following birds symbolize?

The following are some common responses to what these birds symbolize:

- a. The dove symbolizes peace.
 - b. The hawk symbolizes war.
 - c. The blue jay symbolizes happiness.
 - d. The peacock symbolizes pride.
 - e. The raven symbolizes death.
 - f. The eagle symbolizes power.
 - g. The rooster symbolizes dawn/new life.
 - h. The bluebird symbolizes happiness.
 - i. The loon symbolizes a mood, the land, fishing.
 - j. The dodo symbolizes extinction.
2. Select two of the birds listed in question 1 plus the raven and describe why you chose the idea you did. List any stories, myths, facts, or sayings that you know about the specific bird as a symbol.

Answers will vary depending on birds chosen and personal experience.

3. Name three real physical characteristics that are suggested in the art images seen in Illustration 137 and Illustration 138.

Characteristics suggested include

- *large wings*
 - *strong beaks*
 - *sharp eye*
 - *powerful claws*
4. Which image presents a bird that can symbolize the Transformer? Identify at least two specific visual elements that help the artifact convey a sense of spiritual or magical power to you. Remember, the qualities of cunning and action may also be present in this image.

The Florence Davidson, Haida Ceremonial Blanket represents the raven as the Transformer. The magical power seems to be in the design of the eye, beak, wings, and feet.

5. Discuss how the other image suggests a more psychological symbolism. That is, what style characteristics or compositional structures help to capture a sense of the raven as cunning, tricky, clever, and active?

The Raven Screen shows the bird in many different forms and activities: flying, turning, landing, hopping. These shapes suggest the raven is tricky, clever, and active.

6. Study the image of the real raven. Make some sketches of it, using loose lines and emphasizing details. Select 2 or 3 of your best raven drawings. Use tracing paper. Copy these drawings over 10 times (you might overlap at times.) Try to achieve an active composition. Use black felt pen to emphasize contrast and outlines. The collective term for a flock of crows is a murder of crows (like a gaggle of geese). Invent a collective term that suggests cunning, wit, and action. Title your flock of ravens.

Drawings will vary. Compare your composition to the Raven Screen.

7. What is the style of this painting? Realistic or abstract? Why is this? Does this increase the power or impact of the message of the artwork? How?

The style is more realistic than abstract because the image has to be easily identified by many people. The realistic image increases the power of the artwork because everyone can recognize the shape.

Section 2: Activity 4

1. In which of the following buildings, Illustration 141, or Illustration 142, would you expect to find artworks, well cared for, properly lit, informatively labelled, and favourably displayed?

Artworks would be better cared for in the National Gallery of Canada than in a coffee shop or bus depot.

2. Just as the old saying “never judge a book by its cover” says, it is difficult to guess the worth or value of something from the outside. However, when a building is designed for some specific purpose, we should expect that this purpose will be fulfilled efficiently and effectively. A National Gallery does what the word *National* implies. Works made by Canadians since early times are collected here. Works made by people from all across the country are shown here.

A bus depot is also made for a certain purpose. Imagine you are on a stopover at the bus depot. Upon entering the coffee shop, you are surprised that there are many reproductions of art hung on the walls, and some original paintings and sculptures are placed throughout the building.

- a. Why do you think art is collected by the National Gallery of Canada? Who sees these works?

Art is collected by the National Gallery of Canada

- to make art available to the people of Canada
- to preserve artworks
- to display artworks to their best advantage
- to provide a collection of Canadian art from many periods and provinces
- to provide representative artworks from all groups of artists.

The works are on display for visitors to the Gallery, so people from all over the world can visit the collections.

- b. What are some of the reasons that someone working at the bus depot might have for putting up a collection of artworks? Who sees these works?

Someone working at the bus depot might put up a collection of artworks

- *to attract customers*
- *to provide decoration*
- *to make the depot attractive*

The people who use the bus depot see the works.

- c. Are there possible differences in the subject matter and styles of work that you might see in the National Gallery or the bus depot? Why or why not?

Yes, there would be differences. The art in the National Gallery would show many different kinds and periods of art; art in the bus depot would likely be popular, realistic work.

3. The act of keeping art in top-notch condition is called **preservation**. For example, washing your hair with shampoo helps to preserve your healthy hair. People at the National Gallery don't wash art with shampoo, of course, but they do follow special procedures such as proper use of lighting and temperatures to help lengthen the amount of time an artwork will survive. Can you think of some of the things the people at the bus depot could do to care for their collection of art?

The bus depot could

- *keep the works clean*
- *preserve works on paper under glass*
- *avoid hanging works in direct sunlight*

4. Every once in a while, you get a haircut to restore the original shape of your hair style. Sometimes, too, valued pieces of artwork wear out: The fabric of weaving frays, or a canvas begins to weaken, or the glazes (paint coatings) on a painting begin to discolour. Restoration is the process of putting art back into its original good condition. Can you think of some possible reasons for restoration?

Some possible reasons for restoration might be

- *to restore the colours*
- *to make the work look new*
- *to make the work look as the artist intended*
- *to repair the stucco surface so no traces of vandalism remain*

5. A mural about the community's history was painted on the side of the bus depot to celebrate Canada's centennial year in 1967. Since then, the colours have faded, some of the stucco surface has chipped and some vandalism and graffiti has destroyed the power of the mural to delight people, and make them proud of their heritage. List all the reasons you can think of (both for and against) for getting this mural restored. Conclude by telling what your decision would be.

Your conclusion will be personal. Reasons for restoration have been listed in the previous answer. Some possible reasons against restoration might be

- *to keep the record of changes over time*
- *to keep the record of decay as part of the history of the piece*

Section 2: Follow-Up Activities

Extra Help

1. Carefully study picture 210, Rosa Bonheur, *The Horse Fair*, in your *Art 11 Booklet of Reproductions*, then answer the following questions.
 - a. Have you ever seen a real-life scene like the one in *The Horse Fair*? If so, where?
 - b. What were three things that you saw that looked the same in your real experience as in this painted picture? (If you have had no such experience, think about photographs of horses.)
 - c. Because of your own experiences, both in real life and through photographs or movies, do you think this scene is believable? Why or why not? Do you care about art that shows you something you know exists? Why or why not?
- a, b, c. Answers will vary depending on personal experiences.*
2. Rosa Bonheur studied horses in the stockyards outside Paris. She knew horses well, and so was able to paint them both dramatically and realistically in this painting. If you spread your arms straight out at your sides, this painting is almost four times wider than that distance. Imagine standing in front of this painting.
 - a. What sounds and actions seem very clear to you?

Sound and actions suggested include

- *sounds of horses' hoofs*
- *movement of horses*
- *snorts of horses*

- b. What design elements and principles did the artist use to create the illusion of action?

Design elements and principles used include

- *curving and diagonal lines*
- *organic shapes*

- *hard and soft edges*
- *overlapping*
- *repetition of shape to create the illusion of movement*

- c. Bonheur intended the size to add to the power of her image. Compare your impressions of the small reproduction to your estimation of the large original.

Answers will vary. The larger painting will show more detail than the small reproduction. The small reproduction will not convey the same feeling of power as does the large original.

Enrichment

To: Art Acquisition Committee
Community Leisure Centre
_____, Alberta

1. I have considered these works carefully, and my first responses were:
2. I am aware of all the factors we must consider before making a selection; I thought I would start off by describing my personal preferences in artworks. I would like to describe how my previous art experiences, my taste in subject matter, my response to visual elements like colour, and any friends and family art preferences that have possibly influenced my responses.
3. An important consideration in appreciating the meaning of an artwork is to try to determine the artist's motivation. I read the catalogue carefully, and have looked at the pictures of the artworks thoroughly. I think that each of the artists was trying to express ideas about the following:
4. Both the untitled wall hanging and the oil painting, *Floraison* or *Blossoming*, are colourful works. However, they are designed in very different ways, and they are about different subject matters. I would like to analyse four visual elements and principles at work in each image. I will conclude by describing my interpretation of what I think each work is all about.
5. From what I have read, these two artists represent very good examples of two different groups in our Canadian culture. As a prairie person, and as a member of our community which is made up of different ethnic and racial peoples, I think we could appreciate each of these works for the following reasons.
6. After seriously considering all the ways that each of these artworks can be appreciated, I would like to recommend the purchase of _____ for the following four reasons:

Yours sincerely,

_____ Committee member

All answers to questions 1, 2, 3, 4, 5, and 6 will vary, they depend on personal experience and interpretation. Be sure to include specific reference to actual details in the work.

Section 2: Assignment

From the works you have studied in this section arrange an exhibition of art for your community. Suppose that you may have the actual works on loan for a period of one month. Prepare the newspaper write-up to announce the show. Feature three different works in the article.

Your answer should include the following:

- location of the exhibit
- name of the show
- featured works

For the three highlighted works give an analysis to include

- the artists' names
- the titles of the works
- an interpretation of the works: include elements and principles of design and any special meanings the works express

Answers will vary. Check that students have followed the guidelines set out in the assignment.

Section 3: Styles and Purposes

Main concepts involved

- recognizing North American contemporary art styles
- realizing freedom of expression is necessary for contemporary artworks
- understanding the impact of technology on contemporary art forms
- understanding that contemporary and traditional art forms differ in methods, but not in the basic purpose of creating art

Concept introduction possibilities

Discuss how the recent explosion in technology has influenced not only the work of the artist but also the acceptance by the viewer, leading the viewer not only to ask the question, "What is art?" but also "What is the purpose of art?"

Section 3: Activity 1

1. What kind of surface has been created?

A textured or raised surface has been created.

2. What features of these images suggest action painting?

Some possible responses are

- loose handling of paint
- loose flowing lines
- free-flowing paint
- swift lines
- small broken shapes

3. How is unity created in these compositions?

Unity is created by

- similar brush or knife strokes
- patterns of lines and shapes
- colour selection

4. Give some reasons why these paintings are unlike the paintings that depict realistic subject matter.

Some possible responses are

- no recognizable image
- no realistic sense of space
- no shapes that suggest real objects
- free use of color

Section 3: Activity 2

1. List at least ten other consumer items that could become the subject matter for a painting.

Answers will vary. Possibilities include

- oil cans
- detergent boxes
- flour/sugar bags
- coffee jars
- jam bottles

2. Why do you think these artists used popular items from our North American culture as subject matter?

Possible answers might be, these artists

- *were interested in a new subject matter*
- *wanted to use subjects from twentieth century culture*
- *were influenced by industrial design*

3. What specific reason can you give for naming the work by Lichtenstein, *Masterpiece*?

*The painting title **Masterpiece** refers to a great work of art. Connecting **Masterpiece** to a comic strip is a way of making fun of serious art.*

4. Would you want either of these works for your room? Explain why or why not.

Responses will be personal. Be sure to give reasons.

5. Sketch the mobile *Lobster Trap and Fish Tail* and add several more shapes to the composition. Think about where could they be added. How will balance be maintained?

Sketches will vary. Make sure you pay close attention to balance.

6. Where in your community could the mobile, *Two White Dots in the Air*, be hung? Give your reasons why you chose this particular building and site for the mobile.

Choices will be personal, but should be defensible.

Section 3: Activity 3

1. Do you find these artworks interesting? Explain why or why not.

Answers will vary, but should include the response that optical illusions are visually intriguing.

2. Which of these two works do you prefer? Explain why.

Choices will be personal. Be sure to give an explanation.

3. Carefully study the line drawing by Bridget Riley. With a thin felt tip pen, create a line drawing composition where you create depth by placing some lines apart and some close together.

Drawings will vary. Be sure to check your work to see that the direction of the lines changes slightly to create the optical illusion of movement.

4. Answer the following questions in reference to Joseph Albers, *Homage to the Square: Glow*.

- a. What colour comes forward?

The yellow comes forward.

- b. What colours recede?

The oranges and the red recede.

- c. What other colours can you suggest for this work?

Perhaps yellow-green, green and blue. You may have noticed that red, yellow and orange are analagous harmonies so that any three colours side by side on the colour wheel will work.

Section 3: Activity 4

1. Why do we describe this work as graphic? Give reasons.

Graphics sometimes means "sharply outlined." This work is outlined with sharp white lines and the colours are then filled in.

2. Do you think the artist shaped the canvas effectively to suit the work? Explain.

Yes. The name of the piece refers to a protractor which has this semi-circular shape.

3. Do you think this work would be as effective in other colours? State your reasons.

No. The artist chose intense complementary harmony of blue and orange balanced by softer or lower intensities of the same colours.

4. In the space provided, draw your first name in wide lines. Fill the line drawing in with colours that you feel will make the lines stand out.

This is experimental drawing; responses will vary.

Section 3: Activity 5

1. What social condition has George Tooker communicated in the painting, *Government Bureau*?

The artist communicated the impersonal atmosphere of dealing with government offices.

2. By giving examples, describe how he has accomplished this.

The following are possible examples:

- *The people standing in line all seem similar.*
- *The faces of individuals are not shown.*
- *The officials are all behind glass.*
- *The officials have no faces.*
- *Only very large eyes show through the hole in the box-like offices.*
- *Hands are on computer-like instruments.*
- *The space is tightly closed.*

3. What mood is created in the painting?

The mood is one of powerlessness or hopelessness.

4. How has the artist communicated this mood? Explain using examples of design elements and principles from the work.

The artist communicated this mood by using the following design elements:

- *The figures are vertical and still.*
- *The staring eyes make a pattern.*
- *The repetition of boxes and light makes a closed space.*

5. Study the paintings by Danby and Pratt. Note their similarities and differences in terms of the elements listed in the chart which follows.

	KEN DANBY	CHRISTOPHER PRATT
POINT OF VIEW	<ul style="list-style-type: none"> • <i>close-up</i> 	<ul style="list-style-type: none"> • <i>close-up and distant</i>
SUBJECT MATTER	<ul style="list-style-type: none"> • <i>goalie</i> • <i>hockey player</i> 	<ul style="list-style-type: none"> • <i>building</i>
STYLE	<ul style="list-style-type: none"> • <i>realistic</i> 	<ul style="list-style-type: none"> • <i>realistic but abstract in feeling because of clear patterns</i>
ELEMENTS OF DESIGN	<ul style="list-style-type: none"> • <i>vertical, horizontal and diagonal lines</i> • <i>textured ice</i> • <i>rectangular and organic shapes</i> • <i>realistic colours</i> 	<ul style="list-style-type: none"> • <i>vertical and horizontal lines</i> • <i>rectangular shapes</i> • <i>blues and brown</i>
PRINCIPLES OF DESIGN	<ul style="list-style-type: none"> • <i>centre of interest: mask</i> • <i>shallow space: pattern and repetition in mask, pads, nets</i> • <i>textured surface</i> 	<ul style="list-style-type: none"> • <i>centre of interest: space</i> • <i>pattern in windows</i> • <i>flat surface</i>

Section 3: Activity 6

1. In these artworks by George Segal, the artist has extended the definition of what a sculpture is by including an environment as part of the piece. How do you think he has accomplished this? Provide examples from the two works.

*The artist has set life-size figures in an actual built environment. In the first, **Gas Station**, the coke machine and tire are real objects. In the second, **Man on Scaffold**, the scaffold is real.*

2. What feelings or emotions is the artist trying to convey?

The artist is communicating the feeling that the environment and the objects are real and permanent. The ghostly white figures seem less real.

3. How are these works different from traditional figure sculptures?

In traditional figure sculpture, the emphasis is on the figure that is done in detail. No environment is created.

4. Is this not the most unusual dinner party setting you have ever seen? Describe your reaction to the installation.

Answers will vary. Your reaction will be clear to you if you imagine yourself seated at this table as a guest.

5. What other dinner party settings can you suggest to honour a group of people? Be sure to specify the group.

Answers will vary, some possibilities are graduation dinner, sports hall of fame, great scientists, unsung heroes, and so on.

6. What conclusions can you draw from these two contemporary art installations about the freedom of expression for artists?

Answers will vary. You should make the point that artists today enjoy unlimited freedom of imagination and have a wealth of materials to choose from.

Follow-Up Activities

Extra Help

You may have a fairly clear understanding of what kind of art you like. Do you make up your mind right away when you see a contemporary artwork? Look again at the sculptures of Claes Oldenburg.

These soft sculptures are very large and are created with painted soft canvas.

Select one of these sculptures for your response to the following questions.

Sculpture chosen: _____

1. Describe your first reaction with a list of words.

Reactions will be personal, the following are possibilities:

- *amused*
- *puzzled*
- *interested*
- *intrigued*
- *attracted*
- *amazed*
- *entertained*
- *challenged*
- *involved*
- *curious*

2. Now look at the work and analyse it on the basis of form, style, position, colour, and subject matter.
3. When you have finished, examine your first reaction to this sculpture. What words do you wish to change and why?

Answers to questions 2 and 3 will vary. Be sure you refer directly to the work you chose.

4. Why did the artist create this kind of sculpture?

Oldenburg probably created these giant soft sculptures to make viewers look at ordinary objects in new and different ways.

Enrichment

1. Carefully study the two sculptures, *St. George* and *Man With a Guitar*, and explain why they differ in style even though both were created by artists for our western civilization.

The sculptures differ in style because they were created in different centuries, for different reasons, and by artists who belonged to entirely different cultures.

2. Which of these two works is a contemporary artwork?

*The **Man with a Guitar** is the contemporary work.*

Section 3: Assignment

You have been assigned the position of Art Ambassador to a non-Western country. The leaders of this non-Western country wish to establish a North American wing in their national museum. One of your first duties as ambassador will consist of presenting to the leaders of the country a report on representative works of contemporary North American art styles. You must select ten representative works to present to the leaders.

1. Make your selection on the basis of different styles.
2. Give reasons why each of the works you suggest is significant. Your report should include information and examples from a variety of works in a variety of styles:
 - Social Realism
 - Photo Realism
 - Pop Art
 - Abstract Expressionism
 - Kinetic Art
 - Op Art
 - Installation Art

The student should use the information and examples from Module 7. Since ten works are to be selected, some of the styles listed above may be represented twice, but the works chosen should be by different artists.

Final Test

There are two copies of the final test: the student's copy which is perforated and designed for photocopying and possible faxing and the teacher's copy which includes a marking guide.

Note:

The student's copy and the teacher's copy of this final test should be kept secure by the teacher. Students should not have access to this test until it is assigned in a supervised situation. The answers should be stored securely and retained by the teacher at all times.

ART 11**FINAL TEST****GENERAL INSTRUCTIONS**

Note: You must have access to your *Art 11 Booklet of Reproductions* to write this test.

YOU HAVE TWO HOURS TO COMPLETE THIS EXAMINATION. BUDGET YOUR TIME CAREFULLY.

PART A consists of multiple-choice questions worth 30 percent of the total mark.

PART B consists of matching questions worth 15 percent of the total mark.

PART C consists of true-or-false questions worth 10 percent of the total mark.

PART D consists of short-answer questions worth 45 percent of the total mark.

PART A: MULTIPLE CHOICE**Value****1 each**

All multiple-choice questions must be answered on the Part A Response Page included in your test.

Read each question carefully and decide which of the choices BEST completes the statement or answers the question. Locate the question number on the Response Page and place the appropriate letter in the space provided.

Example: 1. Andy Warhol produced

Response Page

- A. Abstract art
- B. Kinetic art
- C. Pop art

 C 1.

 D

1. Refer to picture 2, *Lascaux Caves*, in your *Art 11 Booklet of Reproductions*.

It must have been difficult to paint these animal images on dark cave walls. These images were probably created

- A. to advertise an animal sale
- B. as a drawing lesson
- C. to stave off evil spirits
- D. to ensure a successful hunt

 D

2. Some of the principles the Greeks built their culture upon were

- A. Fear authority.
- B. Observe the limit.
- C. Glory not in strength.
- D. all of the above

 C

3. Refer to your *Art 11 Booklet of Reproductions*, page 9. Which of the following from page 9 illustrates a religious idea?

- A. picture 26, *Christ Entering Jerusalem*
- B. picture 27, *The Entry of Christ into Brussels*
- C. both picture 26 and 27

 E

4. What things are common to a **Fantasy** picture?

- A. strange and unusual shapes
- B. unusual location of forms
- C. mysterious landscapes
- D. strange animals
- E. all of the above

C

5. Refer to your *Art 11 Booklet of Reproductions*.

Which one of the following pictures is an example of **Surrealism**?

- A. picture 171, *Stone City, Iowa*
- B. picture 157, *Snap the Whip*
- C. picture 173, *Time Transfixed*
- D. picture 163, *The Table*

D

6. Locate picture 78 in your *Art 11 Booklet of Reproductions*.

Do you think that Qui Ying

- A. painted a delicate "float about" landscape
- B. valued meditation to focus upon his painting
- C. practised making perfect landscape forms
- D. all of the above

D

7. Refer to your *Art 11 Booklet of Reproductions*.

Which of the following pictures describes an event?

- A. picture 1, *Ghost Doctor Mask*
- B. picture 3, *The Creation of Adam*
- C. picture 15, *The Family of Charles IV*
- D. pictures b and c

C

8. In which style is picture 23, *The Ascension of Mohammed*, in your *Art 11 Booklet of Reproductions* painted?

- A. symbolic
- B. representational
- C. both a and b
- D. neither a nor b

A

9. Would you say picture 145, *The Habitant's Home*, in your *Art 11 Booklet of Reproductions*

- A. describes and records a human-made environment
- B. describes and records a still life
- C. describes a surreal environment

- B 10. Locate picture 115, *Portrait of a Man*, in your *Art 11 Booklet of Reproductions*.

What pose is shown here?

- A. frontal
- B. three-quarter
- C. profile

- A 11. Pretend you are the artist for picture 115. Are you situated

- A. close to the subject
- B. far away from the subject
- C. looking up at the subject
- D. looking down on the subject

- A 12. Refer to your *Art 11 Booklet of Reproductions*.

Which picture shows us ancient traditions and rituals?

- A. picture 7, *Tomb of Tutankhamen*
- B. picture 6, *Windigo*
- C. picture 34, *The Coronation of Napoleon*
- D. picture 9, *Garden of Delights*

- C 13. Refer to page 7 in your *Art 11 Booklet of Reproductions*.

Where might the structures in pictures 20a, 20b, and 21 have been located?

- A. inside a private dwelling
- B. at an industrial site
- C. in a public square
- D. at a commercial site

- B 14. Find picture 108, *Anglican Church at Magnetawan*, in your *Art 11 Booklet of Reproductions*. The type of balance this picture shows is

- A. radial
- B. asymmetrical
- C. symmetrical

Refer to your *Art 11 Booklet of Reproductions* to answer questions 15-18. Compare picture 6, *Windigo*, by Norval Morrisseau and picture 109, *Study in Movement*, by Emily Carr.

 D 15. What subject has Emily Carr chosen for her *Study in Movement*?

- A. still life
- B. portrait
- C. figure
- D. landscape

 C 16. What subject has Norval Morrisseau chosen for his *Windigo*?

- A. still life
- B. portrait
- C. figure
- D. landscape

 D 17. Where is the centre of interest in *Windigo*?

- A. the background
- B. the feet
- C. the stomach
- D. the head

 B 18. Where is the centre of interest in *Study in Movement*?

- A. the foreground
- B. the centre ground
- C. the background
- D. all of the above

 D 19. Refer to your *Art 11 Booklet of Reproductions*.

Find pictures 69 and 71, both by van Gogh.

These two pictures are very different in the colours and style used. Would you say that changes in an artist's style can be brought about by

- A. personal changes
- B. cultural changes
- C. social changes
- D. a, b, and c

- D 20. Which picture on page 18 of your *Art 11 Booklet of Reproductions* is posed less naturally and life-like?
- A. picture 56, *Moses*
 - B. picture 58, *David*
 - C. picture 59, *Prisoner Known as the Struggling Slave*
 - D. picture 60, *Kouros – Standing Youth*
- B 21. Greek sculpture can be divided into three periods. These periods are known as
- A. Gothic, Classical, and Hellenistic
 - B. Archaic, Classical, and Hellenistic
 - C. Classical, Hellenistic, and Baroque
- C 22. What is an amulet?
- A. a media
 - B. a mask
 - C. a charm
 - D. a technique
- B 23. Refer to your *Art 11 Booklet of Reproductions*.
- Which picture has historical value?
- A. picture 59, *Three Musicians*
 - B. picture 65, *Beaver Totem*
 - C. picture 70, *Irises*
- C 24. Which person developed the first photographic print in 1839?
- A. Edgar Degas
 - B. Thomas Gainsborough
 - C. Louis Daguerre
 - D. Jacques-Louis David
- A 25. An example of a modified colour name is
- A. lemon yellow
 - B. blue
 - C. orange
 - D. purple

C

26. An example of a monochromatic harmony is

- A. red, blue, and yellow
- B. silver, pink, and yellow
- C. pink, wine, and burgundy
- D. black, white, and ivory

C

27. The three primary colours are

- A. silver, ivory, and blue
- B. black, green, and pink
- C. red, yellow, and blue
- D. red, blue, and silver

A

28. An example of a secondary colour is

- A. orange
- B. blue
- C. yellow
- D. red

D

29. Associating colours with ideas is called colour symbolism. What colour would you associate with "cowardice"?

- A. violet
- B. black
- C. blue
- D. yellow

A30. Refer to your *Art 11 Booklet of Reproductions*. Which of the following is **not** a Cubist picture?

- A. picture 159, *Still Life With Coffee Pot*
- B. picture 162, *Violin and Grapes*
- C. picture 163, *The Table*

PART A: RESPONSE PAGE

<u>D</u>	1.	<u>A</u>	11.	<u>B</u>	21.
<u>D</u>	2.	<u>A</u>	12.	<u>C</u>	22.
<u>C</u>	3.	<u>C</u>	13.	<u>B</u>	23.
<u>E</u>	4.	<u>B</u>	14.	<u>C</u>	24.
<u>C</u>	5.	<u>D</u>	15.	<u>A</u>	25.
<u>D</u>	6.	<u>C</u>	16.	<u>C</u>	26.
<u>D</u>	7.	<u>D</u>	17.	<u>C</u>	27.
<u>C</u>	8.	<u>B</u>	18.	<u>A</u>	28.
<u>A</u>	9.	<u>D</u>	19.	<u>D</u>	29.
<u>B</u>	10.	<u>D</u>	20.	<u>A</u>	30.

PART B: MATCHING

Value Place the correct definition letter beside the appropriate term number on the Part B response page.

1 each

TERMS

- | | |
|--------------------------|---|
| 1. Media | A. stencil printing |
| 2. Baroque | B. mixture of plaster of paris and glue |
| 3. Golden Section | C. related colours |
| 4. Intensity | D. people involved in everyday activities |
| 5. Nonobjective | E. stone blocks that assume most of the weight |
| 6. Gesso | F. images filled with energy and action |
| 7. Flying buttress | G. hue at greatest strength |
| 8. Serigraph | H. rule of proportion, $a:b = b(a-b)$ |
| 9. Genre painting | I. materials used by artists |
| 10. Analogous | J. no recognizable images |
| 11. Fauves | K. flattening out objects into geometric planes |
| 12. Cubism | L. a secondary and a primary colour |
| 13. Tertiary colour | M. wild beasts of colour |
| 14. Centre of interest | N. colours opposite on the colour wheel |
| 15. Complimentary colour | O. area which dominates |

PART B: RESPONSE PAGE

- | | | | |
|----------|----|----------|-----|
| <u>I</u> | 1. | <u>D</u> | 9. |
| <u>F</u> | 2. | <u>C</u> | 10. |
| <u>H</u> | 3. | <u>M</u> | 11. |
| <u>G</u> | 4. | <u>K</u> | 12. |
| <u>J</u> | 5. | <u>L</u> | 13. |
| <u>B</u> | 6. | <u>O</u> | 14. |
| <u>E</u> | 7. | <u>N</u> | 15. |
| <u>A</u> | 8. | | |

PART C: TRUE OR FALSE

Value Identify the following statements as being either **true** or **false**. Put a T or F in the blank
1 each beside the appropriate number on the response page.

1. Romantic art stressed atmospheric conditions, mood, exotic places, and twisting figures.
2. Expressionism developed in Germany in the 1900s.
3. Romantic art rebelled against previous formal styles in art.
4. An example of pop art is a giant plastic sandwich sculpture.
5. Expressionism showed intense feelings and emotions.
6. An action painting is carefully drawn and planned beforehand.
7. A mobile is an example of kinetic art.
8. Colour field painting used colour as its main design element.
9. Photo realism was as precise as the camera.
10. Social realism was not based on political and social values.

PART C: RESPONSE PAGE *T* 1. *T* 2. *T* 3. *T* 4. *T* 5. *F* 6. *T* 7. *T* 8. *T* 9. *F* 10.

PART D: SHORT ANSWER

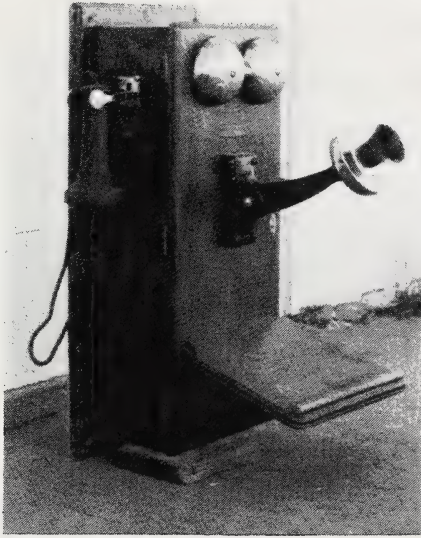
- | Value | Answer the following in the appropriate spaces on the response page. |
|--------------|---|
| 5 | 1. Create appropriate lettering for the word C O L D. Your letters should represent the feeling "cold" possesses. Show your interpretation of that word in the space provided on the response page. |
| | 2. Refer to picture 216, <i>Protractor</i> , in your <i>Art 11 Booklet of Reproductions</i> to answer the following questions. |
| 1 | a. Is this picture an example of <ul style="list-style-type: none">i. an Impressionist paintingii. a genre paintingiii. a nonobjective paintingiv. a still-life painting |
| 2 | b. What clues can you get about the picture from the title? |
| | c. What are your feelings about the subject matter of this painting? |
| 6 | d. Has the artist used any texture in this picture? |
| | e. What kind of shapes has the artist used? |
| | f. Has the artist used any lines? |
| | g. If so, what kind of lines have been used? |
| | h. What media was used? |
| | 3. Locate picture 176, <i>The Gleaners</i> , and picture 169, <i>Dona Isabel Cobos de Porcel</i> , in your <i>Art 11 Booklet of Reproductions</i> . |
| | a. Which picture do you think would best advertise a box of Black Lace chocolates? |
| 2 | b. Why? |

PART D: RESPONSE PAGE

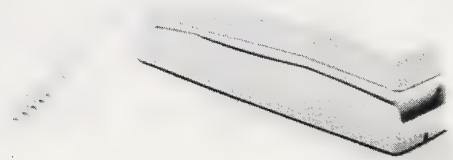
1. *Answers will vary. The images could include the letters of the word shivering, covered with snow, dripping with icicles, or coloured to look like ice.*
2.
 - a. *iii*
 - b. *The title **Protractor** suggests the picture will contain images of protractors, or geometric shapes and angles.*
 - c. *Answers will vary.*
 - d. *The artist has used some pitted texture.*
 - e. *Protractor-like shapes are repeated.*
 - f. *Yes. The artist used lines.*
 - g. *The lines are mostly curved arch types.*
 - h. *The medium used is acrylic paint.*
3.
 - a. *The best choice is picture #169.*
 - b. *Answers may vary somewhat. The woman looks elegant and romantic wearing a mantilla of black lace.*

Value**4**

4. Compare these two telephones; then answer the questions which follow.



Telephone A



Telephone B

- a. Which telephone looks more streamlined?
- b. Which telephone looks more portable?
- c. Telephone A was made from what material?
- d. Which telephone do you think would be easier to use?

3

5. Choose the Impressionist artists from this list of names, write your choice(s) in the space provided on the response page.

Kurt Schwitters
Claude Monet
Auguste Renoir

Joe Fafard
Paul Cézanne
Camille Pissarro

1

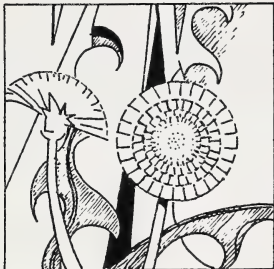
6. Find an example of a collage in the first five pages of your *Art 11 Booklet of Reproductions*.

PART D: RESPONSE PAGE

4.
 - a. *Telephone B looks more streamlined.*
 - b. *Telephone B is more portable.*
 - c. *Telephone A is mostly made from wood.*
 - d. *Telephone B would be easier to use.*
5. *Claude Monet*
Auguste Renoir
Camille Pissarro
6. *Picture 13 is an example of a collage.*

Value
3

7. Look at pictures A, B, and C and answer the questions in the space provided.



A.



B.

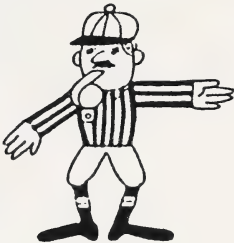


C.

- a. Which is a semi-abstract example?
- b. Which is an abstract example?
- c. Which is the real example?

3

8. Choose the symbol(s) of power and authority in the following collection of pictures. Write your choice(s) in the appropriate space on the response page.



2

9. rain jacket jewelry perfume formal clothes sneakers dress shoes rain hat

- a. What would you choose from the list above to wear to an art gallery opening?
- b. What would you choose to wear to a picnic?

PART D: RESPONSE PAGE


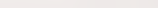
- 7.
 - a. *Picture A is a semi-abstract example.*
 - b. *Picture C is an abstract example.*
 - c. *Picture B is the real example.*
- 8. *UN symbol, police crest, referee*
- 9.
 - a. *jewelry, formal clothes, perfume, dress shoes*
 - b. *rain jacket, rain hat, sneakers*



- Value**
3
10. In the box provided on the response page draw a still-life sketch which illustrates the following principles of distance.
- show overlapping of shapes
 - show variations in sizes of similar or same types of objects
 - show closer things in more intense tones and greater detail
- 5**
11. In the space provided draw a map which would tell someone you know how to get to your local grocery store. You may need to make additional symbols to fit your legend. Draw these additional symbols beside those present on your response page.

PART D: RESPONSE PAGE

10. *Sketches will vary. Mark according to whether the three principles are illustrated.*
11. *Look for use of legend symbols. Did they invent any of their own? Is the map logical?*

Legend:

the grocery store 
road 

river 
hill 

Value
5

12. Look closely at these two photographs; then answer the questions that follow. Place your answers in the space provided on the response page.



WESTFILE INC.



WESTFILE INC.

- Which photograph has the best clarity of image?
- Which photograph shows more contrast of light and dark areas?
- Which photograph do you think exhibits more atmosphere?
- Which subject do you prefer?
- Why do you prefer this photograph over the other?

TEACHER'S COPY

PART D: RESPONSE PAGE

12. a. *The photograph of the apples has the best clarity.*
- b. *The silhouette photo shows most contrast between light and dark.*
- c. *The silhouette creates the most atmosphere.*
- d. *Answers will vary.*
- e. *Answers will vary. Look for specific reasons.*

Total:
100

END OF FINAL TEST
TEACHER'S COPY

ART 11

FINAL TEST

GENERAL INSTRUCTIONS

Note: You must have access to your *Art 11 Booklet of Reproductions* to write this test.

YOU HAVE TWO HOURS TO COMPLETE THIS EXAMINATION. BUDGET YOUR TIME CAREFULLY.

PART A consists of multiple-choice questions worth 30 percent of the total mark.

PART B consists of matching questions worth 15 percent of the total mark.

PART C consists of true-or-false questions worth 10 percent of the total mark.

PART D consists of short-answer questions worth 45 percent of the total mark.

PART A: MULTIPLE CHOICE

Value All multiple-choice questions must be answered on the Part A Response Page included in your test.

1 each

Read each question carefully and decide which of the choices BEST completes the statement or answers the question. Locate the question number on the Response Page and place the appropriate letter in the space provided.

Example: 1. Andy Warhol produced Response Page

- A. Abstract art
B. Kinetic art
C. Pop art
- C 1.

1. Refer to picture 2, *Lascaux Caves*, in your *Art 11 Booklet of Reproductions*.

It must have been difficult to paint these animal images on dark cave walls. These images were probably created

- A. to advertise an animal sale
B. as a drawing lesson
C. to stave off evil spirits
D. to ensure a successful hunt

2. Some of the principles the Greeks built their culture upon were

- A. Fear authority.
B. Observe the limit.
C. Glory not in strength.
D. all of the above

3. Refer to your *Art 11 Booklet of Reproductions*, page 9. Which of the following from page 9 illustrates a religious idea?

- A. picture 26, *Christ Entering Jerusalem*
B. picture 27, *The Entry of Christ into Brussels*
C. both picture 26 and 27

4. What things are common to a **Fantasy** picture?

- A. strange and unusual shapes
B. unusual location of forms
C. mysterious landscapes
D. strange animals
E. all of the above

5. Refer to your *Art 11 Booklet of Reproductions*.

Which one of the following pictures is an example of **Surrealism**?

- A. picture 171, *Stone City, Iowa*
- B. picture 157, *Snap the Whip*
- C. picture 173, *Time Transfixed*
- D. picture 163, *The Table*

6. Locate picture 78 in your *Art 11 Booklet of Reproductions*.

Do you think that Qui Ying

- A. painted a delicate "float about" landscape
- B. valued meditation to focus upon his painting
- C. practised making perfect landscape forms
- D. all of the above

7. Refer to your *Art 11 Booklet of Reproductions*.

Which of the following pictures describes an event?

- A. picture 1, *Ghost Doctor Mask*
- B. picture 3, *The Creation of Adam*
- C. picture 15, *The Family of Charles IV*
- D. pictures b and c

8. In which style is picture 23, *The Ascension of Mohammed*, in your *Art 11 Booklet of Reproductions* painted?

- A. symbolic
- B. representational
- C. both a and b
- D. neither a nor b

9. Would you say picture 145, *The Habitant's Home*, in your *Art 11 Booklet of Reproductions*

- A. describes and records a human-made environment
- B. describes and records a still life
- C. describes a surreal environment

10. Locate picture 115, *Portrait of a Man*, in your *Art 11 Booklet of Reproductions*.

What pose is shown here?

- A. frontal
- B. three-quarter
- C. profile

11. Pretend you are the artist for picture 115. Are you situated

- A. close to the subject
- B. far away from the subject
- C. looking up at the subject
- D. looking down on the subject

12. Refer to your *Art 11 Booklet of Reproductions*.

Which picture shows us ancient traditions and rituals?

- A. picture 7, *Tomb of Tutankhamen*
- B. picture 6, *Windigo*
- C. picture 34, *The Coronation of Napoleon*
- D. picture 9, *Garden of Delights*

13. Refer to page 7 in your *Art 11 Booklet of Reproductions*.

Where might the structures in pictures 20a, 20b, and 21 have been located?

- A. inside a private dwelling
- B. at an industrial site
- C. in a public square
- D. at a commercial site

14. Find picture 108, *Anglican Church at Magnetawan*, in your *Art 11 Booklet of Reproductions*. The type of balance this picture shows is

- A. radial
- B. asymmetrical
- C. symmetrical

Refer to your *Art 11 Booklet of Reproductions* to answer questions 15-18. Compare picture 6, *Windigo*, by Norval Morrisseau and picture 109, *Study in Movement*, by Emily Carr.

15. What subject has Emily Carr chosen for her *Study in Movement*?

- A. still life
- B. portrait
- C. figure
- D. landscape

16. What subject has Norval Morrisseau chosen for his *Windigo*?

- A. still life
- B. portrait
- C. figure
- D. landscape

17. Where is the centre of interest in *Windigo*?

- A. the background
- B. the feet
- C. the stomach
- D. the head

18. Where is the centre of interest in *Study in Movement*?

- A. the foreground
- B. the centre ground
- C. the background
- D. all of the above

19. Refer to your *Art 11 Booklet of Reproductions*.

Find pictures 69 and 71, both by van Gogh.

These two pictures are very different in the colours and style used. Would you say that changes in an artist's style can be brought about by

- A. personal changes
- B. cultural changes
- C. social changes
- D. a, b, and c

20. Which picture on page 18 of your *Art 11 Booklet of Reproductions* is posed less naturally and life-like?
- A. picture 56, *Moses*
 - B. picture 58, *David*
 - C. picture 59, *Prisoner Known as the Struggling Slave*
 - D. picture 60, *Kouros – Standing Youth*
21. Greek sculpture can be divided into three periods. These periods are known as
- A. Gothic, Classical, and Hellenistic
 - B. Archaic, Classical, and Hellenistic
 - C. Classical, Hellenistic, and Baroque
22. What is an amulet?
- A. a media
 - B. a mask
 - C. a charm
 - D. a technique
23. Refer to your *Art 11 Booklet of Reproductions*.
- Which picture has historical value?
- A. picture 59, *Three Musicians*
 - B. picture 65, *Beaver Totem*
 - C. picture 70, *Irises*
24. Which person developed the first photographic print in 1839?
- A. Edgar Degas
 - B. Thomas Gainsborough
 - C. Louis Daguerre
 - D. Jacques-Louis David
25. An example of a modified colour name is
- A. lemon yellow
 - B. blue
 - C. orange
 - D. purple

26. An example of a monochromatic harmony is
- A. red, blue, and yellow
 - B. silver, pink, and yellow
 - C. pink, wine, and burgundy
 - D. black, white, and ivory
27. The three primary colours are
- A. silver, ivory, and blue
 - B. black, green, and pink
 - C. red, yellow, and blue
 - D. red, blue, and silver
28. An example of a secondary colour is
- A. orange
 - B. blue
 - C. yellow
 - D. red
29. Associating colours with ideas is called colour symbolism. What colour would you associate with "cowardice"?
- A. violet
 - B. black
 - C. blue
 - D. yellow
30. Refer to your *Art 11 Booklet of Reproductions*. Which of the following is **not** a Cubist picture?
- A. picture 159, *Still Life With Coffee Pot*
 - B. picture 162, *Violin and Grapes*
 - C. picture 163, *The Table*

PART A: RESPONSE PAGE

- | | | | | | |
|-------|-----|-------|-----|-------|-----|
| _____ | 1. | _____ | 11. | _____ | 21. |
| _____ | 2. | _____ | 12. | _____ | 22. |
| _____ | 3. | _____ | 13. | _____ | 23. |
| _____ | 4. | _____ | 14. | _____ | 24. |
| _____ | 5. | _____ | 15. | _____ | 25. |
| _____ | 6. | _____ | 16. | _____ | 26. |
| _____ | 7. | _____ | 17. | _____ | 27. |
| _____ | 8. | _____ | 18. | _____ | 28. |
| _____ | 9. | _____ | 19. | _____ | 29. |
| _____ | 10. | _____ | 20. | _____ | 30. |

Name of Student _____ Student I.D. # _____

Name of School _____ Date _____

PART B: MATCHING

Value
1 each

Place the correct definition letter beside the appropriate term number on the Part B response page.

TERMS

- | | |
|--------------------------|---|
| 1. Media | A. stencil printing |
| 2. Baroque | B. mixture of plaster of paris and glue |
| 3. Golden Section | C. related colours |
| 4. Intensity | D. people involved in everyday activities |
| 5. Nonobjective | E. stone blocks that assume most of the weight |
| 6. Gesso | F. images filled with energy and action |
| 7. Flying buttress | G. hue at greatest strength |
| 8. Serigraph | H. rule of proportion, $a:b = b(a-b)$ |
| 9. Genre painting | I. materials used by artists |
| 10. Analogous | J. no recognizable images |
| 11. Fauves | K. flattening out objects into geometric planes |
| 12. Cubism | L. a secondary and a primary colour |
| 13. Tertiary colour | M. wild beasts of colour |
| 14. Centre of interest | N. colours opposite on the colour wheel |
| 15. Complimentary colour | O. area which dominates |

PART B: RESPONSE PAGE

- | | |
|----------|-----------|
| _____ 1. | _____ 9. |
| _____ 2. | _____ 10. |
| _____ 3. | _____ 11. |
| _____ 4. | _____ 12. |
| _____ 5. | _____ 13. |
| _____ 6. | _____ 14. |
| _____ 7. | _____ 15. |
| _____ 8. | |

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

PART C: TRUE OR FALSE

Value
1 each

Identify the following statements as being either **true** or **false**. Put a T or F in the blank beside the appropriate number on the response page.

1. Romantic art stressed atmospheric conditions, mood, exotic places, and twisting figures.
2. Expressionism developed in Germany in the 1900s.
3. Romantic art rebelled against previous formal styles in art.
4. An example of pop art is a giant plastic sandwich sculpture.
5. Expressionism showed intense feelings and emotions.
6. An action painting is carefully drawn and planned beforehand.
7. A mobile is an example of kinetic art.
8. Colour field painting used colour as its main design element.
9. Photo realism was as precise as the camera.
10. Social realism was not based on political and social values.

PART C: RESPONSE PAGE

- _____ 1.
- _____ 2.
- _____ 3.
- _____ 4.
- _____ 5.
- _____ 6.
- _____ 7.
- _____ 8.
- _____ 9.
- _____ 10.

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

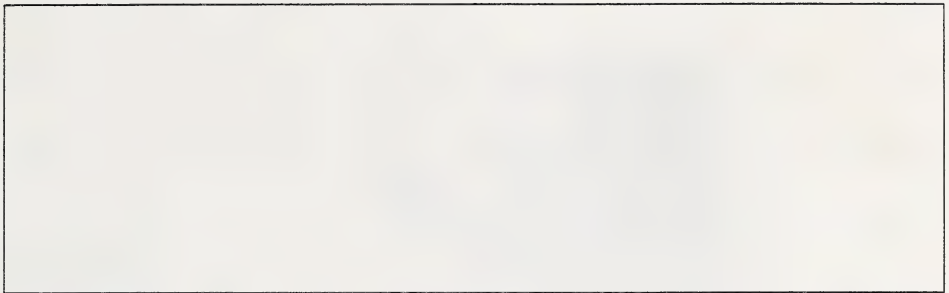
PART D: SHORT ANSWER**Value**

Answer the following in the appropriate spaces on the response page.

- 5**
1. Create appropriate lettering for the word C O L D. Your letters should represent the feeling "cold" possesses. Show your interpretation of that word in the space provided on the response page.
 2. Refer to picture 216, *Protractor*, in your *Art 11 Booklet of Reproductions* to answer the following questions.
- 1**
- a. Is this picture an example of
 - i. an Impressionist painting
 - ii. a genre painting
 - iii. a nonobjective painting
 - iv. a still-life painting
- 2**
- b. What clues can you get about the picture from the title?
 - c. What are your feelings about the subject matter of this painting?
- 6**
- d. Has the artist used any texture in this picture?
 - e. What kind of shapes has the artist used?
 - f. Has the artist used any lines?
 - g. If so, what kind of lines have been used?
 - h. What media was used?
3. Locate picture 176, *The Gleaners*, and picture 169, *Dona Isabel Cobos de Porcel*, in your *Art 11 Booklet of Reproductions*.
 - a. Which picture do you think would best advertise a box of Black Lace chocolates?
 - b. Why?
- 2**

PART D: RESPONSE PAGE

1.



2. a. _____

b. _____
_____c. _____

d. _____

e. _____

f. _____

g. _____

h. _____

3. a. _____

b. _____

Name of Student _____

Student I.D. # _____

Name of School _____

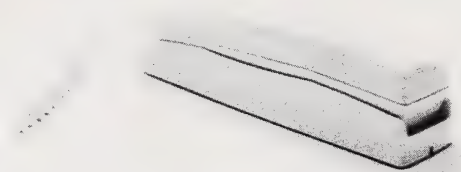
Date _____

Value**4**

4. Compare these two telephones; then answer the questions which follow.



Telephone A



Telephone B

3

- a. Which telephone looks more streamlined?
- b. Which telephone looks more portable?
- c. Telephone A was made from what material?
- d. Which telephone do you think would be easier to use?
5. Choose the Impressionist artists from this list of names, write your choice(s) in the space provided on the response page.

Kurt Schwitters
Claude Monet
Auguste Renoir

Joe Fafard
Paul Cézanne
Camille Pissarro

1

6. Find an example of a collage in the first five pages of your *Art 11 Booklet of Reproductions*.

PART D: RESPONSE PAGE

4. a. _____
b. _____
c. _____
d. _____
5. _____

6. Picture _____ is an example of a collage.

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

Value**3**

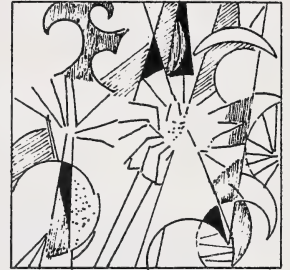
7. Look at pictures A, B, and C and answer the questions in the space provided.



A.



B.

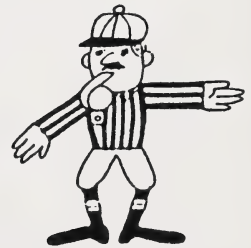


C.

- a. Which is a semi-abstract example?
- b. Which is an abstract example?
- c. Which is the real example?

3

8. Choose the symbol(s) of power and authority in the following collection of pictures. Write your choice(s) in the appropriate space on the response page.

**2**

9. rain jacket jewelry perfume formal clothes sneakers dress shoes rain hat

- a. What would you choose from the list above to wear to an art gallery opening?
- b. What would you choose to wear to a picnic?

PART D: RESPONSE PAGE

7. a. _____
b. _____
c. _____
8. _____

9. a. _____
b. _____

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

Value
3

10. In the box provided on the response page draw a still-life sketch which illustrates the following principles of distance.

- show overlapping of shapes
- show variations in sizes of similar or same types of objects
- show closer things in more intense tones and greater detail



5



11. In the space provided draw a map which would tell someone you know how to get to your local grocery store. You may need to make additional symbols to fit your legend. Draw these additional symbols beside those present on your response page.

PART D: RESPONSE PAGE

10.

11.

Legend: the grocery store 
 road 

river 
hill 

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

Value
5

12. Look closely at these two photographs; then answer the questions that follow. Place your answers in the space provided on the response page.



WESTFILE INC.



WESTFILE INC.

- a. Which photograph has the best clarity of image?
- b. Which photograph shows more contrast of light and dark areas?
- c. Which photograph do you think exhibits more atmosphere?
- d. Which subject do you prefer?
- e. Why do you prefer this photograph over the other?

PART D: RESPONSE PAGE

12. a. _____

- b. _____

- c. _____

- d. _____

- e. _____

Name of Student _____

Student I.D. # _____

Name of School _____

Date _____

This is a course designed in a new distance-learning format, so we are interested in your responses. Your constructive comments will be greatly appreciated so that a future revision may incorporate any necessary improvements.

TEACHER QUESTIONNAIRE FOR ART 11

Teacher's Name _____ Teacher's area of expertise _____

School Name _____ Date _____

Design

1. The modules follow a definite systematic design. Did you find it easy to follow?

☐ Yes ☐ No If no, explain.

2. Did your observations reveal that the students found the design easy to follow?

☐ Yes ☐ No If no, explain.

3. Did you find the Learning Facilitator's Manuals helpful?

☐ Yes ☐ No If no, explain.

4. Part of the design involves stating the objectives in student terms. Do you feel this helped the students understand what they were going to learn?

☐ Yes ☐ No If no, explain.

5. The questions in the Module Booklet are to help clarify and reinforce the instructional materials. The answers were placed in the Learning Facilitator's Manuals. Did this design prove helpful?

☐ Yes ☐ No If no, explain.

6. Did the Follow-Up Activities prove to be helpful?

☐ Yes ☐ No If no, explain.

7. Were students motivated to try these Follow-Up Activities?

☐ Yes ☐ No If no, give details.

8. Suggestions for computer and video activities are included in the course. Were your students able to use these activities?

☐ Yes ☐ No Comment on the lines below.

9. Were the assignments appropriate?

☐ Yes ☐ No If no, give details.

10. Did you fax assignments?

☐ Yes ☐ No

11. If you did fax, did you get satisfactory results from using this procedure?

☐ Yes ☐ No If no, give details.

Instruction

1. Did you find the instruction clear?

☐ Yes ☐ No If no, give details.

2. Did your observations reveal that the students found the instruction interesting?

☐ Yes ☐ No If no, give details.

3. Did you find the instruction adequate?

☐ Yes ☐ No If no, give details.

4. Was the reading level appropriate?

☐ Yes ☐ No If no, give details.

5. Was the work load adequate?

☐ Yes ☐ No If no, give details.

6. Was the content accurate and current?

☐ Yes ☐ No If no, give details.

7. Did the content flow consistently and logically?

☐ Yes ☐ No If no, give details.

8. Was the transition between booklets smooth?

☐ Yes ☐ No If no, give details.


9. Was the transition between print and media smooth?

☐ Yes ☐ No If no, give details.

[illegible]

Design Department
Alberta Distance Learning Centre
Box 4000
Barrhead, Alberta
T0G 2P0

This booklet cannot be purchased separately; the
Learning Facilitator's Manual is available
only as a complete set.

	<p>Art 11</p> <p>9AR11T17</p> <p>FIRST EDITION</p> <p>1991</p>
<p>L.R.D.C. Producer</p>	

